

# the McGill Daily

Volume 79, Number 6

Thursday, September 14, 1989

## supplement



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# Cantata sings before it learns to speak

by Derek Webster

The outline of a white dove emerging symbolically from a black iron chain might suggest a performance full of hope, freedom and maybe peace. Cantata should be all of this, but something substantial was left behind, presenting us with

a play that has not yet fulfilled its remarkable potential. Instead, the real substance of the play rests on its musical merit.

But it has remarkable potential. Cantata's script is based on the diary of the black slave Sylvia Estes Stark, recounting her family's move from the pre-Civil war South to California and finally to Saltspring Island, B.C. The little-known fact that a popular Canadian island was originally settled by slaves makes for an interesting story on its own.

The rudiments of a successful play are waiting to be drawn out of the historical material. There is the drama of moving and the danger of the white man's penalties if caught, and the sub-plot of the developing love between young Sylvia Estes and her future husband Harold Stark. Harriet Tubman, an escaped slave nicknamed "Moses" for leading other slaves to freedom, lends a metaphysical presence to the play, appearing as an inspiration to the characters. Everything is there, waiting for someone with a talent to organize, adapt, and finally create a winner. With all due respect to playwright Anne Cameron, this hasn't been done.

Almost all its problems are a result of disastrous dialogue—simply telling the diary aloud is not enough! Cantata's pace is so slow the audience is no longer interested when Saltspring Island is finally reached. Also, the style of collective, chronological narration by all the family—which should presumably speed things up—resembles more a load of country bumpkins telling a bad joke to which you already know the answer.

It would have been better if Sylvia had recounted things alone. That way, we might be drawn into her character, understanding better her fears and grief at the move to the mainland and Harold's shocking and useless death. Scenes not involving Sylvia could still have taken place, with dialogue and solos replacing narration.

Cameron has tried to use half-masks to maintain the masters as uni-dimensional stereotypical character to show their unbelievable inhumanity. But suddenly, one of them, the butcher, takes on a distinctive individual personality. The masks' suggestion of a collective white personality and Cameron's characterization

clash, disturbing the plot flow. Cameron's descriptions of the horrors of slavery are weak. Their effect is neither informative nor dramatic, but annoying. Such an important and dark section of history deserves a better reenactment.

Thus, by the time the Estes reach Saltspring Island, the audience is more relieved than the characters. The overall message of freedom appears only at the end when Sylvia warns the audience that freedom is never given, it must be taken. This pronouncement comes after the abrupt death of Harold Stark. It is fortunate that the startling gunshots had disturbed the audience's slumber long enough for Sylvia to squeeze in the 'message' of Cantata.

Musical director Paul Keenan arranged traditional songs of slavery for the play. If anything, it is their performance which come closest to saving the play. "Follow the Drinking Gourd" runs thematically from beginning to end, while the excellent "Steal Away," "Don't Move that Mountain," and "Just like John" give periodic spice to the bland dialogue. An unexpected sing-song after the solemn closing bows makes up for many of Cantata's shortcomings.

Despite the script, Black Theatre Workshop has real talent among its crew members, on and off stage. Dorian Joe Clark (Howard Estes) sings superbly, and livens his share of the deadly dialogue briefly. The other cast members perform well considering the script's shortcomings.

Offstage, the sound effects are successful, especially the vicious, never-ending whip and its later echo, the gunshot. Another bright spot is the simple yet effective projection of "pastels" on the backdrop, reflecting the changing moods throughout the play. The symbolic use of sparse props is good. The A-frame opens to the sky to suggest freedom and also converts into a travelling wagon. But more rehearsal is needed in rope tying the noisy wood, which was incredibly distracting. Someday, someone might create something memorable from the diary of Sylvia Estes Stark. Anne Cameron has not. For Black Theatre Workshop's Cantata, tickets are \$15. If you want excellent singing and songs in the vein of "Go Tell it on the Mountain," it's worth going.

## Wanna see my picture?

by Doug Thompson

Celebrating the 150th anniversary of photography, La Mois de la Photo à Montréal is now in its second week and is poised to become an annual affair.

The month-long exhibition is extensive and a sampling of the exhibits only suggests the scope of all there is to see. Throughout, the series curators attempt to show the diffusion of photography into all areas of art, whether as commentary, expression, or documentation.

Two hundred and fifty photographers, at over sixty locations around the city, offer a wide cross-section of styles to suit all tastes. While the avant-garde is rarely associated with events which might be construed as commercial or accessible, La Mois de la Photo demonstrates that esoteric and popular forms can be synthesized if an exhibit is well-mounted.

Over the opening weekend, the galleries in the St Laurent-Mount Royal hub provided evidence of this approach.

At Le 4040, tucked behind 4 Bistro, a group exposition called "Politics and Conventions" comments on the development of photography, from being a 'window to the world' to having an artistic conscience or an awareness of the political relationship between the photographer and the subject.

Ironically, little in the exhibit supports the very premise expressed because the works used to illustrate it are

so weak and seem to relegate photo-journalism to a lower echelon in the art of the medium.

One work which manages to bridge the gap successfully is "Oshawa—A History of Local 222" by Carole Conde and Karl Beveridge. This series of photos combines historical prints, quotes from past and present union members, and self-conscious 'set-pieces' in which models pose as figures from the union history.

The interesting point of the series was in the subtext, the relegation of the models to mere mannequins of their historical representations. The viewer questions the popularization of events, and the role which photography plays in either glamorizing or denigrating the subject.

At Galerie Skol, upstairs from Le 4040, the works tend to be more seminal and experimental. Diane Gougeon's "The Price is Right" is a mixed media piece in which lyrics from the Beatles' "Every Little Thing," roughly transposed photographs and letters, are set on a series of revolving slats. The piece is attractive for its shifting imagery.

"Paiement Grand Amphithéâtre According to Horizon" offers a photographic interpretation of the Cubist movement. Taking a stock photo of a cathedral interior, the artist cut and folded the piece to offer a three dimensional perspective in a two-dimensional medium.

Across the hall from Skol, at Dazaibo, a series by four photographers displays a collection of works never before shown in Montréal. The objective of these artists is to return, or 'go back', towards an 'original scene'.

In one corner of the gallery, The Starn Twins from New York mounted a series of plastic dolls on which, in turn, are mounted small photographs depicting various anatomical parts.

A series of small scale photographs by Pierre Boogaerts, including a series of park or pastoral scenes puts forward an interesting view of a 'memory world', an idyllic environment recalling Constable or Turner. Through his photography, Boogaerts sterilizes the romantic world of childhood, bringing its elements into sharp focus.

Whether the municipal sponsorship of this event has any effect on the event's content is a point to be considered while viewing these works. With the battle over censorship sparked by the *Satanic Verses* affair and continuing governmental interference in cross-border mailings, the absence of any works that might be considered "controversial" is a troubling fact. But La Mois de la Photo exhibition is still a fairly exciting journey into the definitive artform of this century.

For more information on La Mois de la Photo à Montréal, call 844-6993.



Homeless Family Living In Cemetery, San Salvador

PHOTO BY LARRY TOWELL



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# Mtl's new feminist magazine: Gasp of fresh air, or... ?

by Isobel Generale

Is there room for an anglophone feminist magazine in Montréal? Starting with an enthusiastic audience in the two English-speaking universities in the city, and a promise to become bilingual, *gasp* is at present a surprising mishmash hinting at new directions.

For one thing, *gasp* has not limited itself strictly to "wimmin's issues," opening with a discussion of racism in women's communities and closing with an exhortation to recycle waste. Although it is thin, only 28 sparsely-furnished pages, some of the articles are thoughtful and well-researched.

Unfortunately, the mandate the editors express at the outset is disturbingly vague, offering *gasp* as an alternative to commercially produced 'popular' magazines—as the producer of a new set of images of women. What kind of alternative it will aim to be is in doubt.

Some of the articles in the first issue are complex enough to require a bit of background in women's studies, others more basic. If the aim is to set up *gasp* as an alternative to *Chatelaine* or the likes of *Vogue*, which appeal to a broader audience, then this material is inaccessible. On the other hand, these more complex articles are the ones which justify the magazine's existence.

Editor Maria Stanborough

describes the dangerously misogynist elements of formula romance in her article, "Escape into the (k)night: Are Harlequin Romances really that harmless?" Never progressing beyond a fairly cursory analysis, Stanborough presents a fair introduction, but an unsatisfactory depth.

Here is what one fears about a new feminist magazine like *gasp*, that it will never make it beyond 'preaching to the converted' because it may not recognize its audience realistically. To satisfy an audience aware and supportive from the beginning, it will have to challenge what these readers already know.

This is accomplished in one of the more striking pieces, "REAL Women and Panic Feminism," where Carla Groudis examines the psychology and ramifications of the REAL women movement. Because *gasp* is a feminist magazine, Groudis can pass beyond simple description of the movement to analyse what tools these women and other anti-feminist organizations have been using to suddenly make them so effective.

She concludes that "the language and radicalism of the sixties is no longer a good strategy" because these groups have been twisting such language to their own advantage. In this case the rhetoric of the civil rights movement is transformed into the discourse of the anti-feminist.

Articles like this one are a

pleasant surprise in a small magazine. But the most hopeful sign in this first issue is its insistence on covering many sectors of women's life. Balbir Gill describes the importance of anti-racism campaigns for the women's movement, singling out specific lapses in the attention of the Montréal women's community and suggesting specific solutions.

Ruth Grenville writes about a frightening new phenomenon, the Christian Business Directory, which details the morally correct places to do business for the Christian community. From "The Shepherd's Guide," she pulls the quotation "The Church is like a bank—the more you put into it, the more interest you have in it." She outlines why such directories are by nature exclusive and insidious for the women's community and for all minority communities.

Where the magazine lacks most coherence is in its scattered 'arts' pieces, reproductions of art work by Sara Morley, a poem, a small short story and an interview with a director. The criterion for selection seems to be that the creator declare herself or her work to be about women's issues, so that a distorted picture of universally navel-gazing women emerges.

Despite its difficulties with direction, *gasp* is energetic, with a stimulating appeal. If it can fulfill its potential for well-written, subtle analysis, then Montréal can make room for a new feminist publication.



## Beethoven's Ninth and teetering dreams

by Sophie Patras

In this fall's *Music And Motion* series at The National Film Board of Canada, the viewer not only sees the actual performance given by the artist, but gets to see the events that lead up to it.

The NFB will be releasing a collection of ten Canadian-produced documentaries which will enable viewers to get behind the scenes of many artistic events. According to Trevor Grigg, marketing officer at NFB, "This is a collection highlighting music, dance and the creative process."

*Satellite Orchestra: Beethoven and One Woman's Dream* was screened Tuesday night to launch the series. It tells the story of Francoise Legrand, a French composer, and her dream of peace through music. Last December, she and her husband brought one hundred and six musicians from sixty different countries to Montreal to be part of the World Philharmonic Orchestra. Her intention was to stage a performance of Beethoven's Ninth Symphony with this orchestra and with choirs joining in from Geneva, Moscow and San Francisco via satellite.

As one can imagine, this would be an expensive dream to realize, since every two

rather than the select few who will benefit from the usual fashion tips.

For those who want to explore *gasp*, copies can be picked up at L'Essentielle, L'Androgyne, and other bookstores around the city. A new issue will be coming out in January. This issue will include articles in French, as the first one was completely in English. If you want to write for *gasp*, look for the address in the current issue.

hours of rehearsal time on the satellite cost up to \$20 000. The budget for this "Satellite Orchestra" ran up to one million dollars. Most of the funding came from an organization set up by Legrand and her husband, but it did not cover all the unexpected fees which occurred.

Additional problems arose when Joseph Goldin, a Russian, claimed credit for the idea in press appearances such as *The Today Show*. From the information presented in the video, it seems Goldin as yet hadn't even assisted in funding the event. However, Goldin is still basking in the light of "his" shining accomplishment.

What added humour to the documentary, though, were the musicians themselves. It was a nice break to see them out of black dress and actually acting a little silly. One toyed around with a violin made for a two-year-old. Another illustrated his varied talents by wiggling his ears. Obviously, one doesn't need a background or even an interest in classical music to enjoy watching *Satellite*.

Even though Legrand was unable to get the choirs and the orchestra to simultaneously perform together because of a technical difficulty, Iwan Edwards, conductor of the Montreal Symphony Orchestra Choir, saved the day. His choir sang, hidden away in a room on top of the orchestra, so the audience never even knew that anything had gone wrong.

After a few minutes, the other choirs from around the world were also able to join in. So while Legrand was unable to have the choirs and the orchestra start simultaneously, they did perform together. In that way, she succeeded in attaining her

continued on page 10

## Gee! Gosh! Wow! Gasp! I really like it!

by Ronit Bezalel

While flying over Canada, an idea popped into Maria Stanborough's head.

Why not create an alternative women's magazine which placed as much emphasis on the layout as on the content? *gasp* was born. *gasp* is a magazine created by former McGill student Maria Stanborough. She originally conceived the idea as a project for a class in the Film and Communications department.

The first issue of *gasp* was launched on September 6, 1989, at the L'Essentielle bookstore. A large crowd congregated inside the bookstore, and spilled out onto the

street. Copies of the magazine were quickly sold as eager readers forked over two dollars. Why all the excitement?

Well, *gasp* is a refreshing change from mainstream women's magazines. The articles address a wider range of issues than the usual beauty tips and fad diets. There are articles on environmentalism, R.E.A.L. women, Harlequin Romances, feminism, interviews and reviews. Although there are many other alternative women's magazines, *gasp* is one of the more interesting ones, and the two dollar price is quite affordable. The fact that the magazine is produced locally is also quite appealing.

It was supported by various women's organizations around Montreal, and showcases Montreal talent.

*gasp* defines itself as "a magazine which aims to confront the notion of what 'women's magazines' are about." It states that "most women's magazines don't seem to address their audience." Instead, they focus on women's bodies so that "women are only asked to see themselves as decoration. Rarely is the female reader prodded to question why women are presented as visual stimulus." *gasp* delves into this question, and attempts to address all women,



# Honkin' and strummin'

by Genie Shukle

Effective improvisation depends on the successful interaction of diverse musical personalities. Sunday night's Jean Derome/ René Lussier/ Bob Ostertag show at Les Foufounes Électriques brought together a trio of artists whose combined talents stretched the bounds of conventional music styling without crossing over into self-indulgent science fiction.

Derome and Lussier are familiar faces on the Québec music scene. Since their Montréal debut ten years ago, this energetic pair have been slicing and splicing the fabric of traditional music, both as *Les Granules* and with other improvisational musicians. Drawing from contemporary, jazz, folk, and psychedelical roots, they have created a musical genre unto itself.

Bob Ostertag, however, has only recently reappeared on the improv circuit. A long-time associate of Fred Frith, and co-founder of the New York-based Rift Records, Ostertag has spent the past eight

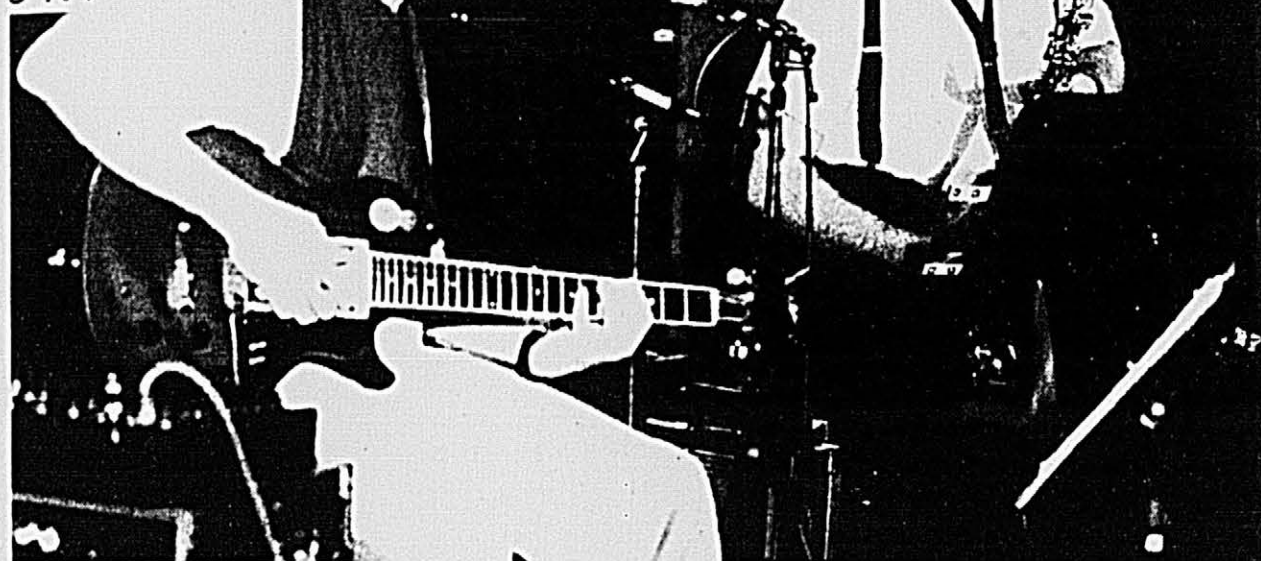
years as a journalist in Central America. Forced by the unsavoury political climate to return to the States, where he is based in San Francisco, he has been working with such artists as Derome, Lussier, Frith, and John Zorn for only a few months. Last Sunday's performance was his first appearance as a trio with Derome and Lussier.



Apart from their unique stylistic talents, the three have a commanding stage presence. They managed, without visual gimmicks, to appeal to the eye as well as the ear by virtue of their own energy.

René Lussier's technical mastery of the guitar manifested itself in a variety of sounds ranging from lyrical blues and folk-inspired pas-

SIQUE  
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Lucier (left) and Derome

sages to all-out electrical assault. An exciting musician to watch, he stroked, pounded, and scraped his

instrument, using it as a combined guitar, drum, cello, or jackhammer.

In sharp contrast to

Lussier's intensity, Jean Derome performed with the manic exuberance of a cartoon character. Interspersing yelps,

## ingslistingslistingslis

by a spacey-eyed editor & her orb

\*\*\*Under the intense pressure of incoming cold fronts, on-rushing academia, and freewheeling flakiness tumbleweeding in from the corner tables of the Alley and the late, lamented McGill New Age Club \*(may its crystals ever glitter)\*, I feel

compelled to read the cryptic messages in my coffee percolator grounds and make a few predictions for the coming week.\*\*\*\*

\*\*\*\**Tonight Thursday*\*\*\*\*

From TO at Foufounes, I feel the vibrations of the Flying Bulgar Klezmer Band, Jewish mystic granular sounds. Station 10 will have Bokonon,

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howls, and incoherent snatches of text, Derome switched instruments rapidly. During the hour-long show, Derome demonstrated his expertise on baritone, alto sax, flute, piccolo and drum machine, as well as duck call, kazoo, and industrial strength rubber band.

Sampler and tape virtuoso Ostertag drew out the talents Derome and Lussier. Seated composedly at centre stage, he used high technology without high-handedness, at times underscoring the motif and at others constructing something entirely new.

Together, the three successfully incorporated anarchy with organization and intelligence with irreverent wit. Never boring or repetitious, their collective para-melodies invited active listening. Deconstructing and reconstructing, they built lush multi-layered climaxes and dwindled back down to pure melody, each peice enticing the listener with its intricacy. Unlike much avant-garde music bogged down in its own subtleties, Derome, Lussier, and Ostertag maintained a refreshingly clear conception of what has gone before and what has to be.

## Post-punks cross *Bridge* to Groovyville

*The Bridge: A Tribute to Neil Young*  
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Caroline Records

by Egg

Despite the fact that all the songs on *The Bridge* are covers of Neil Young classics, this album is not for hippies. It mixes and matches acoustic classics with the latest trends in post-hard core, creating the audio equivalent of a patchwork quilt.

Though enthusiasts interested only in Young's musical talents could probably pass this one up, this album salutes more than just Neil Young himself. The artist has two sons with cerebral palsy and through the years has been very active in charity work to raise money for physically challenged children. He and his wife Pegi created The Bridge School in San Francisco to help such children, and a portion of proceeds from the album will benefit the school.

Some of the artists on The

Bridge do try to follow the grain of the original ballads. Unfortunately, these are also the worst tracks on the album. Victoria Williams and the Wil-

liams Brothers' track is one of these essentially unaltered versions—so much so that it sounds as if Viki is singing in the shower accompanied by a warped copy of "After the Gold Rush". The liner notes acknowledge that this group is best known for their "many background vocal" projects. So, I suppose that could easily explain their pseudo-minimalist tambourine effects.

The other Young wannabe is Nikki Sudden. Sudden's attempt to imitate Young's characteristic wavering voice became such a horrendous reverb echo I had to keep checking the turntable to make sure the centrepiece was actually in the hole. The last real sixties style track is one which bears the artist name "Psychic TV". After double checking and re-listening, I've concluded this must have been a typo—Jefferson Airplane and Psychic TV have similar spellings, you know.

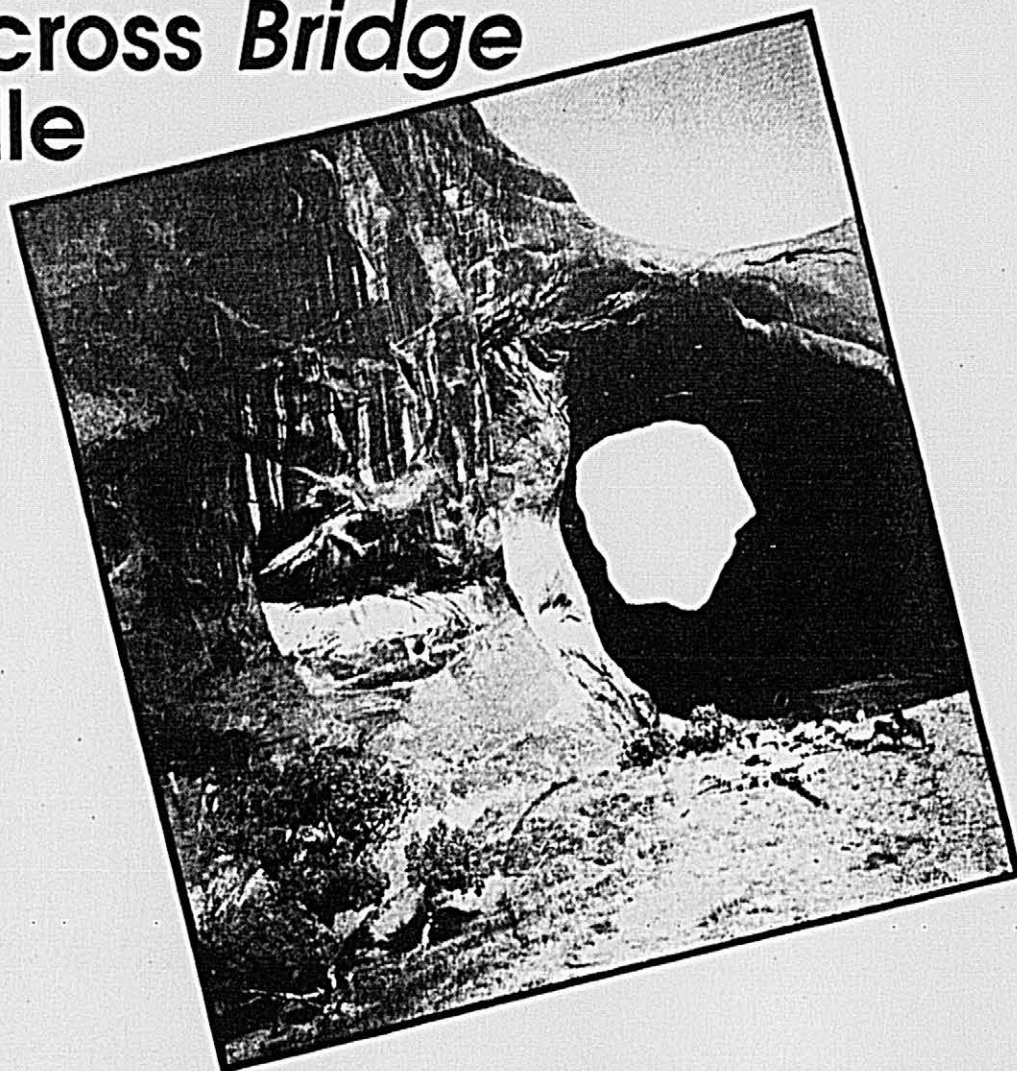
Other tracks are by a slew of similar groups characterised by their noise and fuzzy overtones. "Computer Age" à la "Sonic Youth" could easily slide between tracks on "Sister" or "Bad Moon Rising", right down to the 45 second distortion fade-out. "Dinosaur Junior" may be making an underhanded comment on Young's vocal talent on their not-quite-melodic version of "Lotta Love". Did their lead vocalist have laryngitis the day this was recorded or did the singer of the Crucifucks do this one? It's

not a bad song; it might just jerk your head up from whatever you were doing for a moment.

The Flaming Lips seem to have been confused whether they were covering "After the Gold Rush," "Stairway to Heaven," or "Hairway to Steven". It fluctuates between the three and the irritating reverb suddenly gives way to what could be joe folkie on acoustic only.

Nick Cave is the saving grace of *The Bridge*, tying together those looking for the latest and those mourning over the past. Far from the abrasive attack of "Mutiny" or the Birthday Party or even his recent "Mercy Seat", there is a certain charm in Cave's "Helpless". It may be the mere ridiculousness of this punk-generation man from Down Under moaning about a town in northern Ontario. Similar to "By the Time I Get to Phoenix" off *Kicking Against the Pricks*, those unfamiliar with Cave may miss this sort of inside joke. But then, they might prefer Jim Webb or Glen Campbell, anyway.

*The Bridge* is hard to recommend, or to reject. Like *Sargent Pepper Knew My Father* (which was also for charity), one may like the artists featured, yet be left wondering—why on earth their favourites are singing tunes leftover from when they were seven? A best-bet fan of the Bridge would be an ex-hippie-come-alternative-types. That is, if there is such a thing.



## tingslistingslistingslistingsl

which is sure to be straightforward rock. A buzzing in my ears suggests the original Fly, pre-glam and gore and more sci-fi, Lea 132 at 20h. Cantata will run on undaunted at Black Theatre Workshop, but you will feel compelled by powers beyond your control to catch the opening night of *A Coupla White Chicks Sitting Around*

Talking at the Centaur. If theatre's in your future, but making the big move away from the ghetto area is not, those people running around the basement of the Union Building barefoot and howling like pagans on Thursday nights are Theatresports people getting ready to do their thing... free in the Alley at 22h.

### \*\*\*\*Friday the 15\*\*\*\*

If you are a woman, I predict you will—Take Back the Night! Meet in Alley at 17h. A dance will follow at 429 Viger. My prediction for those with bulging bellies—11h-16h, a Barbeque, outside the McIntyre building. It says food, beer, etc, but I'm not going unless they have tofu hotdogs. Tuesday Night Café Theatre group will be having a party tonight (Tuesday, hoe-down. DJ's, not bands (after all, they are a radio station). Poltergeistery on the fine upholstery in the afternoon (15h30), free showing of *Ghostbusters* for international students at Thompson House. At 19h, the film, *The Way of the Heart* will premiere at the Birks Building, 3520 University. It is a documentary about Heart-Master Da Love Ananda, speaking on the Human Condition. Eastern mystic aficionados will flock like flying cows. At 21h Chinese Students' Society is having a party at Chez Swann, if you prefer more conventional fowl.

continued on page 9

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# CKUT gabs all week

The following are listings of spoken word broadcasts produced by CKUT Radio (90.3 FM). Complete listings are available in the programme guide *Static Barking*, which listeners can pick up in the Student Union Building. Channel / Canal 01-05 Monday to Friday: 13h00—13h30 A half hour of what's going on in the city. Two-thirds cultural, one-third community and a little bit info on what's going on at CKUT. Fast-paced, spontaneous and chocked full of information.

**NewsMag**  
Monday to Friday: 17h00—18h00  
Newscasts in English and French, reports, analyses, and sports.

**Shortwaves**  
Monday: 13h30—14h00  
News segments from short-wave radio covering the BBC to Radio Moscow.

**The Homo Show**  
Monday: 13h00—13h30  
For those who are gay, and those who are simply happy.

**Dykes on Mykes**  
Monday: 19h00—19h30

Pretty much as it sounds... lesbians take the airwaves and let you know...

**Radio Art**  
Tuesday: 19h00—19h30  
Produced by L'Association des Créateurs(trices) Radiophoniques Indépendants(tes) du Québec, this program presents a half hour of material from the burgeoning field of radio art production, improvisation, sound experimentation and performance.

**Voices From The Edge**  
Tuesday: 19h30—20h00  
Explores the challenges, both personal and global, to our 'end of millenium' time. Host: Jim Jimm

**A la Journée Longue**  
Mercredi: 13h30—14h00  
Une émission qui propose de nouvelles idées à propos du marché du travail et des nouvelles manières de penser.

**Le Complexe de Javex**  
Mercredi: 14h00—15h00  
Un magazine culturelle et sociale produits par des étudiants du programme de communication et radio de l'UQAM.

**Voice Of The Poor**  
Wednesday 19h30—20h00  
The economics realities of being poor. Where to go and what to do.

**Down In Front**  
Monday: 20h30—09h00  
Video and film, what's on, what's interesting. Interviews, film/video makers, and features on local film festivals and related events.

**Montreal Jewish Magazine**  
Thursday: 18h30—19h00  
Exploring Judaism as an ethnicity and culture.

**Dromostexte**  
Thursday: 19h00—19h45  
A collage of modern poets: avant-garde sound performances, music and poetry from all over the place.

**Radio Free Vestibule**  
Thursday: 19h45—20h00  
Yuks from this local troupe who are now making the rounds of the live club circuit, catch 'em live if you can...

**Hersay**  
Friday: 14h00—15h00  
Wimmins' issues and arts from a feminist perspective.



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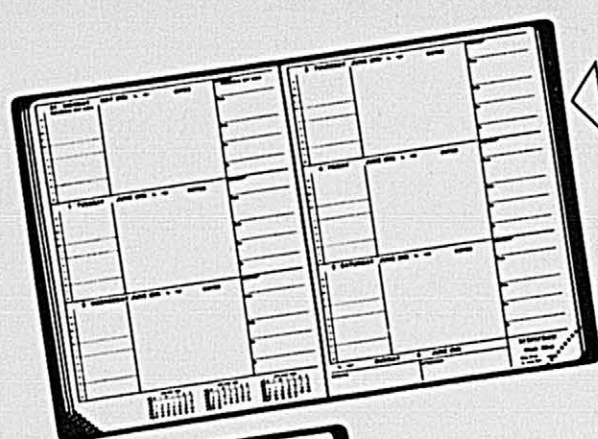
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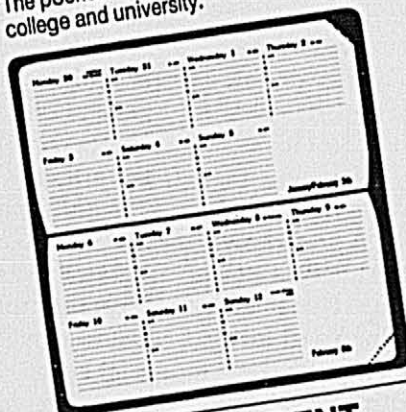
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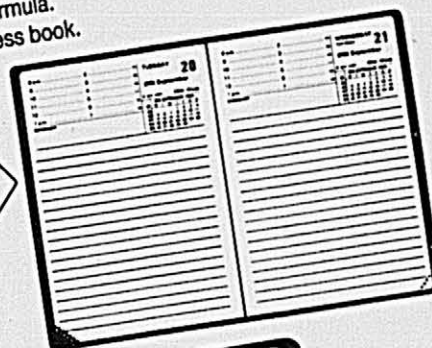
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# White chicks clucks!

by Bob Brown

What so you do when an ex-cheerleader from Texas descends upon your doorstep demanding perked coffee, home-made cookies and instant friendship?

This evening Fool House Theatre Company opens its production of John Ford Noonan's *A Coupla White Chicks Sitting Around Talking* at the Centaur Theatre. Screw the laundry and do the baking tomorrow cause this comedy about suburban housewives on the edge is too funny to miss.

Maude Mix bakes cookies for the Ladies Legion bake sale. She reads to the blind. She belongs to four Book of the Month Clubs. She jogs through the park and has her coffee blended to perfection in specialty shops.

Hanna Mae Bindler enjoys looking through windows. Her neighbours' windows. Maude Mix's windows. She and her ceramics-class coffee mug decide that Maude Mix is the most fascinating person they have ever encountered, and by the end of the second scene Hanna Mae has begun to tear apart Maude Mix's private world.

Denise Beamish and Colleen Curran are hilarious as two of the world's most unlikely friends. In the off-Broadway production these roles were filled by Susan Sarnadon and Eileen Brennan. Director Corey Castle also directs Lyric Theatre's *The Best Little Whorehouse In Texas*, currently at the Centaur Theatre as well. The winner of the Best Director Award at the Quebec Dramatic Arts Festival in 1983, Corey is running away to the Big Apple to study at the American Musical and Dramatic Academy.

New Yorker and former M\*A\*S\*H alumnus Loudon

Wainwright III provides the music for Foolhouse's latest in its six-year series of different and off-beat productions.

*A Coupla White Chicks Sitting Around Talking* runs until Sept. 24, at the Centaur Theatre. Shows start at 20h30, Sundays at 19h30, and tickets are \$12.50 and \$10.50.

## ...listings

Friday, what can you do, you can't trust the spirits) at 17h in Morrice Hall...

And the music of the spheres goes: "One of these things is not like the others/ Because he is covered in Ben Gay." This lovely ballad refers to Withnail and I, about two decadent, down and out actors in London, FDA at 20h. That should keep you occupied most of the day, but you'll still have time to astral travel to the earth-shaking Concert Pour La Terre at CEGEP Maisonneuve 3800 Sherbrooke Est (Pie IX) Unfortunately, in order to do so, you'll have to sit through some country ramblin' with the Hodads and Les Taches. There will be some African music afterwards. Go late and telekinetically recycle paper in the meantime.

\*\*\*\*Saturday the 16\*\*\*\*

Oh, boy, the game. 13h in Molson Stadium, followed later (for those still able to walk) by Home Opening Blowout in the Ballroom. Happy hour 20h30 to 21h30. Saboteurs and curse specialists welcome. Witches unite in Gert's Batwings night... oh, no, that goes along with the 20h showing of Batman (original) in Lea 132. Fuck! Trappists over trends!

More filmic hallucinations? All right: Rialto has Distant Voices, Still Lives (check last week's Marmite edition for

review) at 19h15, and Spike Lee's *Do the Right Thing* at 21h30.

Foufounes gets my blessing tonight with UK Subs (Brit punks); also, New York's Lost Generation and the Ripchordz may come into their lives mysteriously from somewhere near and dear (ie., MTL).

\*\*\*\*Sunday the 17\*\*\*\*

Psychic waves are displaced by radio waves tonight, with another Foufounes biggie featuring the Shakin' hands and Sayin' Howdy CKUT

\*\*\*\*Later\*\*\*\*

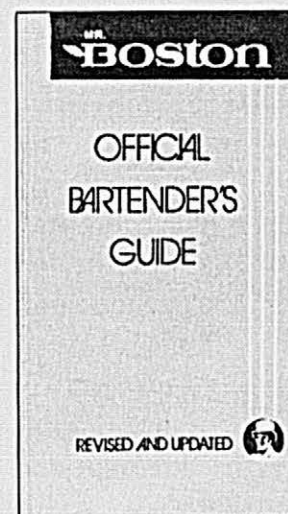
The only interesting thing I sense is Tuesday night's the opening of Café doug. Yes, that would be Douglas Hall. Is

this some sort of pathetic hoax? Some kind of table-rapping sham? Did they lose their beer license? My ESP tells me its a big opportunity to pay exorbitant fees for some sold milk in weak coffee substituting for café-au-lait!

\*\*\*\*Wishing you a subliminal video sense-surround g'dweek.\*\*\*\*\*

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## **...dream**

continued from page 7  
dream.

Satellite, the only video of the NFB series, was written, directed, and partially produced by Alan Handel. When asked why he made this video, Handel answered, "I thought the idea of bringing together musicians from all over the world under one roof would be interesting to see."

*Satellite Symphony: Beethoven and One Woman's Dream* will be aired on the CBC next week. It is also available from the NFB catalogue.

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McGill students: \$3.50 per day; \$2.50 for 3 consecutive days, \$2.25 for 4 or more consecutive days. McGill Faculty and Staff: \$4.50 per day. All others: \$5.00 per day. There is a 25 word limit. There will be a charge of 25¢ for each word over the limit. Boxed ads are available at \$4.00 per ad per day - no discounts on boxing. **EXACT CHANGE ONLY PLEASE.**

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## 361 ARTICLES FOR SALE

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OVEN & STOVE - top range, full size, General Electric, \$125 or any reasonable offer. Must sell quick. Call David 271-7954.

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## 363 TO GIVE AWAY

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## 372 LOST & FOUND

Lost: Brown Roots Leather Jacket. Sept. 5th in or between Eaton 308 and Lea 26. Huge personal value. If found please phone 289-9143. Large Reward.

\*\* REWARD \*\*\* LOST at 4 Floors on Saturday. Gold Key pin. 284-5296.

FOUND near Music Building nice elephant hair bracelet. Contact Ghislaine 931-5298.

Lost a souvenir from father. A 18K gold Parker Roller Pen on Monday, September 11. If found

please phone Vincent, 982-3789.

## 374 - PERSONALS

Not just for problems! We have information on campus activities, student groups, health, drugs, birth control. Call McGill for information, conversation or referral, 7 nights a week. 9pm - 3am everynight at 398-6246.

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Sally says ...

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I will help you with your Spanish if you help me improve my English.. Call Leon 398-4915 ext. 5981 (or leave a message).

The Guatemala gringos tell of their 3 week mission trip Friday Sept. 15 7 pm Presbyterian College (basement) sponsored by McGill Christian Fellowship.

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Professional Japanese Language teacher, private lessons and group courses, conversation and writing. Quality guaranteed. rate competitive. Please call 271-8478 after 6:30 p.m.

German conversation offered by native speaker. Philosophical topics welcome. For more info call Ralf, 982-0226.

## 385 NOTICES

McGill Model United Nations Society. First General Meeting, Monday, September 18, 3:00-

5:00 Leacock 232. A'll welcome.

Uncle Sven wants you! The McGill Scandinavian Club is now recruiting new members. Please call Michele for more information: 735-8392.

McGill Gamer's Guild: General Assembly and Open House, Friday, September 15, 6:00 pm, Union 426. For more information come to Activities Night or call 735-7337.

St. Martha's-In-the-Basement 3521 University. Informal Christian community for McGill community. Rev. Roberta Clare, Presbyterian-United Church Chaplain.

The South East Asian Student Association (SEASA) Welcoming Night, Join us Friday Sept. 15th in the McConnell Engineering Building Room 1 at 7 p.m. Refreshments will be served.

Homeopener Blowout! Post-football game bash! Saturday, Sept. 16th - Union Ballroom. Happy Hour: 8:30 - 9:30pm. Free munchies. Sponsored by: McGill Cheerleaders.

Thanks to everyone who attended and participated in Engineering Pubnites. Sorry if you had to wait in line. See you all again October 6th.

## 387 VOLUNTEERS

Volunteers needed for McGill Nightline. If you're interested in the McGill Community, come to our volunteer Information sessions. Friday, September 15th at 2:00 p.m. and 4:00 p.m. in Union 420.

Volunteers paid \$5/hour. Researchers are looking for native English speakers to participate in a reading experiment. Call Marian at 398-4924 for information.

## 389 MUSICIANS WANTED

The McGill University Band under the direction of Tom Talamantes has openings for Bassoon, Oboe, Alto Clarinet, Harp String Bass, Euphonium and French Horn. To arrange an audition or for further information please call 398-5034.

Bass Player and drummer needed for established band, Smoking Fish. We are ready to roll. Call Pete at 284-5506 or Ethan at 287-1224.

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**JOBS AVAILABLE**

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- possess excellent verbal skills;
- enjoy working with the public;
- are looking for a part-time job on-campus
- would like to do something worthwhile for McGill

You might enjoy working with us.  
Please call if you're interested between: 9 a.m. - 5 p.m.  
The McGill Development Office 398-3578  
It's better with you.  
The McGill Alma Mater Fund



# QPIRG-McGILL

presents

THURSDAY, SEPTEMBER 14, 1989

## EVENTS

Thursday, September 14:  
Theatresports, improv  
comedy from \_\_\_\_ (you fill in  
the blank). Tonight at 20h in  
The Alley.

Friday, September 15:  
Caribbean Students' Society:  
General Meeting, Leacock 26,  
18h30, followed by social,  
Union 425/426, 19h. Info,  
848-9382.  
South East Asian Student  
Association: Welcoming  
Night with refreshments.  
McConnell Engineering  
Building, room 1, 19h.  
Theatresports tonight at  
Players' Theatre (3rd Floor  
Union) at 22h00. Bring an  
armadillo and get in free!  
Everyone else: \$1.

Sunday, September 17:  
Caribbean Students' Society:  
Picnic. Beaver Lake, 12h.  
Info, 848-9382.

FRI., SEPT. 15

## ABOLISH THE DEATH PENALTY!

JEFFREY ASHER OF AM-  
NESTY INTERNATIONAL  
WILL PRESENT HIS VIEWS  
ON A WORLD WITHOUT THE  
DEATH PENALTY

RM 310, UNION, 12:30

Get involved with Québec Public  
Interest Research Group this year!

# QPIRG-McGILL

presents

THURS., SEPT. 14

## ECOPICNIC

CORN ROAST

BICYCLE BOB OF  
"LE MONDE À BICYCLETTE"  
AND OTHER SPEAKERS

LIVE MUSIC FROM THE  
BALLAD MONGERS

5-8 P.M.

LOWER CAMPUS AT THE  
THREE BARS STATUE

Catch QPIRG Welcome Week  
events every day this week!

## Consider what's involved in writing a textbook.

A textbook is like a long essay that would  
take you at least 1,500 hours to write.  
That's the equivalent of researching and  
writing eight hours a day, five days a  
week, starting in September and  
continuing, without a holiday, until the  
end of the school year.

## And then consider not getting paid for it.

While your book makes a contribution to  
education, as an author, your reward also  
depends on your book being bought.  
Instead, a lot of people take advantage of  
your work by photocopying it - illegally. It  
makes you feel like you've been ripped off.  
Well, you have been.

## Photocopying textbooks is intellectual exploitation.

A message from the College Group of the Canadian Book Publishers' Council  
and the Canadian Reprography Collective.

## DESIGNER WAREHOUSE

### WHY PAY MORE?

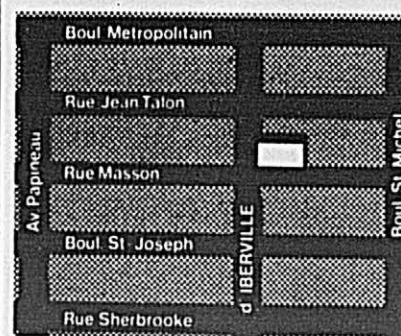
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## Business Hours

Tues. 11 - 5  
Wed. 11 - 5  
Thur. 11 - 9  
Fri. 11 - 9  
Sat. 9 - 4  
Closed Monday



Metro: Frontenac or d'Iberville (Bus 94)